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He remained silent for several minutes, and then suddenly turning, with a strange eagerness in his tone and manner, propounded the enigmatical question: "*Who is to be the Luther in this crisis?*"

"My friend, you startle me. How shall I know?—But your question lays the foundation of a pyramid, a tremendous historical basis. To be sure, how often it has happened that the people were ahead of their appointed leaders, crying out for reform! We have now such a case. Material is fast piling up. Ours is a momentous age full of mysterious developments. Certain it is that in the upheavals of mind, passing like a prolonged earthquake over the nations, art must take her share. And in such a struggle of giant forces, it is nothing less than criminal to waste opportunity in childish or trivial externals; to fritter away strength on the millinery of art; to be contended with handicraft, substituting body for soul, galvanizing a fictitious life into the cadaver, deceiving a shallow public and the shallower artist. It is an outrage on the sacred function of art—one of the noblest benefactions mankind has received—and a defrauding of those whose right it is to expect from the artist that he shall be to them a teacher and an apostle of truth; including, as a matter of course, that most holy and which comprises man's undying interests. Indeed, look closely into this subject, and *this* truth is nothing less than the very keystone to the arch of all worthy and good human endeavor, in æsthetics as well as in life itself. But I am getting probably too far into this labyrinthine sanctuary for the public taste; and no man ought always to utter all his thoughts."

"Yes, yes! you are touching a serious matter. It invites careful thinking and talking as one of the root problems of this age, heaving with solemn momentous conflict. I have read art and other history, and the reading has forced upon me some very important considerations not unlike the hints you have thrown out. I wish you would express yourself sometime more fully, because I feel that what you have advanced are merely outlines, and that a great deal more lies in the domain of this subject. At any rate, you have given me new hope and courage, and may be I shall yet paint a picture from the sketch you did me the kindness to commend so highly."

J. A. O.

AN ART THOUGHT.

"It is a vice of criticism that it is impossible to admire a man for doing well what he wished to do, without either praising him for aims he never had, or blaming him for the absence of qualities he avoided and an ideal he does not appreciate. A man has in him to do what he sincerely feels and only that well. Criticism which is out of sympathy with his point of view only embitters the war of schools and misleads and discourages the individual."—R. A. M. Stevenson on "Art in France."

SOME PRICES OF PICTURES IN 1650.

M. DE COSNAC, in his "*Souvenirs of the Reign of Louis XIV.*," publishes a curious correspondence of M. de Bordeaux, the French ambassador to England, with Cardinal Mazarin, relative to the purchase of the art treasures of the collection of Charles 1st, sold by order of Parliament in 1650.

The prices paid for some of these were as follows, viz.:

For the Antiope of Corregio.....	4,500 francs.
" Venus of Titian.....	7,000 "
" St. Michael and St. George of Raphael...	2,000 "
" Portrait of a Young Man, by Raphael....	1,000 "
" The Triumph of Titus, by Julio Romano.	800 "

WHAT MAKES AN ARTIST.

EVERY artist of established reputation has constant applications made to him to decide whether such and such a young person has talent enough to justify his studying art; and the proof furnished in which a judgment is to be based is usually a few very slight sketches made in a hazy manner with charcoal or daubs of paint.

On such proof no matter how much multiplied, no thinking man can base any judgment. They are merely evidences of an imitative habit, often strong in young persons who may lose it entirely later in life.

If the object in studying art be the acquirement of an additional means of education, or for the amusement of the student and his friends, we may safely encourage every person to its study. A knowledge of shapes and an appreciation of colors can be got in no way so surely as by drawing and painting, and this knowledge and appreciation helps wonderfully in making us understand and enjoy everything about us. No one who has not tried to paint, can understand the constantly developing sense of the beauty of nature which is produced by the attempt to imitate it upon canvass. Therefore we say, let every young person learn to draw and paint.

But when it comes to studying Art seriously as a life pursuit, the case is different. Great artists are very rare; even good artists are few in number, and when we pause to think of the reason, we find that it must be so. The production of a great statue or picture involves the use of different sets of faculties which are rarely combined. In no other vocation is a man required to be at the same time two things so different as an artist must be. He must be at once a poet and a mechanic. His imagination must set before him an ideal, and his hand must have the cunning to execute the shapes and colors which will express that ideal. Now the imagination of a great artist must not only be lofty but very vivid, for it must enter into every detail. He may pass over no portion as the poet may, and leave it undefined, for the vacancy would be at once discovered. And the hand of the artist must be so trained as to be ready for every emergency. What workman in the world is so dexterous as a good painter?

To become an artist the student must have these qualifications. First, imagination, an insight; this will point out to him the road he is to take, it will separate the essential and the true from the unimportant and the false. He must have quickness of observation and a good memory; he must have diligence, perseverance and some mechanical dexterity.

"Science is a part of art," says Goethe, "but the artist must have the whole." The more a man knows, the better artist he will be; but knowledge alone will not make an artist; something in addition is required which we may call imagination, or delicacy of perception or the Divine Spark. It is all the same thing under different names. Without it all the science in the world will not make an artist, but the science is also required, and that comes through study, through persevering observation of the phenomena of Nature.

L.